

disputes between qualitative and quantitative researchers, deconstruct traditionally dominant methodological notions, and – hopefully – formulate his or her position with an open mind. This will help them defend their own methodology should the occasion arise.

The cross-referencing which takes place at the end of each section can also be of assistance in this direction, as it can offer additional argumentation to enrich that of each particular term.

In that sense, the book makes an effort to become more theoretical and avoid the possible claim that as a vocabulary it can only be rather epidermic and shallow. This is not to say, of course, that such a book can ever replace theoretical classics such as the *Fieldwork in Educational Settings: Methods, Pitfalls and Perspectives* by Sara Delamont. Such an attempt would be ineffective and even dangerous. The research student who decides to use qualitative methodology in their PhD needs without a doubt to look into more theoretical debates about the pros and cons of their choice. They need to reach a deeper understanding of the methodological issues involved and how these affect the very substance of their work. Why and how their work is enriched and gains in depth by the use of qualitative methodology. How and why there are some research questions which cannot be answered *but* through the use of qualitative methods. How and why they may be attacked for the use of such methods and they need to defend them. Why and how in the end their methodology may end up being the Achilles heel of their whole project if they are not careful, thorough, systematic and passionate about their work, and things do not turn out as expected.

The book at hand is a very useful additional reference to the qualitative research methodology bibliography. I would certainly use it in a complementary fashion with more substantial texts in the field, but I have no doubt that it will be a very useful and quick tool when one needs to find quick comprehensive answers to burning research questions. It may also prove invaluable for smaller research projects which insist on going qualitative but may not have the time – these days lots of research projects seem not to have the time – to dive deep into the methodological questions as we once did and as we wish everybody still had the option of doing.

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STEINAR KVALE and SVEND BRINKMANN, *Interviews: Learning the Craft of Qualitative Research Interviewing* (2nd Edition). Thousand Oaks, CA: Sage, 2009. 354 pp. (including index). ISBN 9780761925422

*Interviews* is an excellent introduction to and general discussion of qualitative interviewing, for relatively new researchers but also for those who have been in

the field for some time. Steinar Kvale, the first author, has written many important articles on interviewing, and was the single author of the first edition of this book. This second edition clearly draws on his expertise and has overlapping material with the first edition, but its coverage of qualitative interviewing is also much better – broader and deeper – than the first edition. The writing is clear, coherent, and precise, even when they discuss complex issues such as epistemology.

The authors make it clear that this is not meant to be a cookbook or formula-based book for interviewing and indeed it is not. Early on in the book, and a few times later in the text, they suggest that new interviewers might do well first to conduct some practice interviews and then come back to the book. They include numerous ‘learning tasks’ in an appendix to the book and suggest that after new interviewers spend a ‘few weeks’ conducting those exercises, they might then be ready to understand the arguments in the book more clearly. As someone who regularly teaches qualitative interviewing to graduate students, I found these tasks interesting and useful and plan to incorporate some of them, or some version of some of them, into my own teaching. If new researchers heeded the authors’ advice, their reading of the book, after some engagement in practice interviewing tasks would be more effective. If, however, they do not, some beginning researchers might find some of the discussions in this text disconcerting. I can hear new students asking, ‘do we really need to know all this conceptual and methodological background to be good interviewers?’

My answer is in agreement with Kvale and Brinkmann: Yes. Understanding the epistemological and methodological background of interviewing will make us better interviewers and researchers more generally. In addition, in this world where quantitative research seems more respected than qualitative, at least in many fields, it is useful to understand how the epistemology, goals, and results of different kinds of research work toward different aims. And this book does an excellent job in situating interviewing as craft, skill, and as an important contributor to knowledge. One of the real strengths of this book is the way that it makes clear that there is rarely one answer to all the ‘how’ questions: how interviews should be conducted, how respondents selected, how interview data should be used, or even how to determine good ethical practices. Rather, the researcher must be constantly attuned to what s/he is doing and why, what goals are in place, and what outcomes are not necessary. Many times, a researcher, even in the same project, will draw from different interview approaches. The authors make a strong case for the ways that different approaches are needed at different times, ‘just as a craftsman needs a number of different tools in the toolbox’ (p. 143). Thus, researchers might employ not only different tools to interview, say, children, or elites, but they are also likely to use different kinds of questions within an interview depending on whether they are interested in a description of events, the meaning of action, the use of language, or something else.

For some researchers, perhaps particularly new researchers, this lack of concrete and single direction might be frustrating. It is hard to know how to

evaluate your own work (or the work of others) when you just start out. But at the same time, the approach here underscores the complexities of the interview process. Particularly emphasized throughout the text are the ways that interviews are not just a site of data collection but a place where knowledge is created, and that knowledge continues to be created throughout the interview process – from the conceptualizing of interview questions through the actual interview to transcription and analysis. That means that hard and fast rules might only get in the way of high quality work.

Another real strength of the book is how it draws on and connects to other writing on qualitative interviewing, both instructive writing (including other publications that do give a more explicit set of directions on how to conduct interviews) and exemplars that use interview data in different ways. Thus, reading *Interviews* provides a reader not only with an insightful discussion of interviewing in and of itself, but also reviews the broader literature and the overall field very well.

Overall, this is an excellent review of interviewing, one that situates this research approach within the broader research agenda. For researchers at any level, Kvale and Brinkmann raise issues, point to questions, and suggest reading and thinking about issues that are vital to good interviewing. Anyone involved in qualitative interviewing would benefit from reading this book.

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SARAH PINK, *Doing Sensory Ethnography*. London: Sage, 2009. 168 pp. (including index). ISBN 9781412948029 (hbk) price £65; ISBN 9781412948036 (pbk) £21.99

This book focuses on the practical and theoretical aspects of doing ethnography that attends to the ‘sensoriality’ of experience. Pink draws extensively on her own research and a multidisciplinary range of other work to outline this methodological approach throughout the research process. A useful summary of existing diverse approaches to ‘sensuous scholarship’, it also provides a thought-provoking perspective on ethnographic practice. As the first book focusing exclusively on sensory methods, it is an accomplished methodological text for students and researchers interested in reflexive, sensory research design.

The book is divided into three parts, arranged around theory and principles, fieldwork practice, and finally, issues concerning analysis and representation. The first part, consisting of three chapters, traces how the focus on the senses developed in academic and applied disciplines. Sensory ethnography is therefore situated within the key concepts, debates and trajectories of this interdisciplinary framework, which is essential for discussions in later chapters. The principles of sensory ethnography are centred